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in that direction. Moreover, the emphasis on San Martín's activities in Peru is confusing in a lesson entitled *El Abraham Lincoln Argentino* (lesson 32).

The style of Miss Ray's selections is very simple and somewhat colloquial. As we have seen, elegance is purposely sacrificed. On the whole, the lessons are as interesting as can be expected in artificially simplified Spanish such as practically all modern readers contain. However, in matters of detail there are some criticisms, of which the following are examples: On page 20, lines 13 and 14, *en las oficinas, nuestras máquinas de escribir de sumar y otras clases* (*otras clases* is abrupt; there appears to be something omitted); page 29, 4-5, *Toma un poquito más de tres días para ir de Nueva York a la Habana* (we should expect *es necesario* or *se necesita*; *toma* is English idiom); page 36, 6, *pasan un rato muy bueno*, repeated in other places, smacks of English, even though technically usable; page 45, 4-5, *cuatro días, incluyendo sábado y domingo* (the past participle *incluidos* or *inclusos* seems more natural); page 51, 1-2, *vieron un cartel enorme anunciando* (read *que anunciaba*); page 61, 5, *hacer dinero* is an English idiom; page 65, 9-10, *Él estaba muy interesado en él* (i. e., an automobile) is awkward; page 91, 1, *Juanito rio la mar*, meaning 'Juanito laughed a great deal,' is surely inferior to *Juanito se rio mucho* or *desafortadamente*; page 121, 11, *cortó*, meaning 'he interrupted,' is unusual. The procedure described in telephoning on pages 58-59 is not an accurate representation of our usual procedure.

The exercises are simple and not too long. They consist chiefly of verb drill, blanks to fill with pronouns, prepositions, adjectives, etc., questions, and English sentences to put into Spanish.

The reader is illustrated by photographs, pen and ink sketches, and maps. The lines are not numbered. There are appendices with review questions for conversation, and suggested topics for original compositions. The vocabulary is quite adequate. An English-Spanish vocabulary is added to enable the student to translate the English sentences into Spanish. There are very few misprints.

Miss Ray's reader may be recommended as a first reading book in high-school classes. The reviewer believes that it can be improved in details along the lines just suggested, but it is fundamentally sound in its principles of interest, simplicity, and brevity, and is sure to produce good results.

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Teatro Antiguo Español. Tomo III. Luis Vélez de Guevara: *El Rey en su Imaginación*, publicada por J. Gómez Ocerin. Madrid, 1920. 158 pp.

We have already noticed¹ the first two volumes in this admirable series edited under the direction of the Centro de Estudios Históricos. The third contains an autograph play of Vélez de Guevara, never before published, with an account of the manuscript and complete explanatory comments.

¹ HISPANIA, I, 185-188. The present volume has already been reviewed at length by J. J. Oliver, in *Revue hispanique*, XLVIII, pp. 692-700.

In itself this *comedia* is commonplace enough. It deals with a familiar romantic folklore theme—the exchange of two children in the cradle, one of royal blood, the other a child of peasants. The girl, Diana, is educated for the throne, and is in fact accepted as queen of Sicily when the play opens. Her realm is threatened by the king of Naples. The supposed peasant youth, Carlos, feeling a warlike ardor indicative of noble blood, joins the Sicilian army. To divert a lull in hostilities, his comrades pretend to elect him king, and he appoints a secretary and equerry who humor him. Fighting begins, the farce should end, but Carlos refuses to descend from his temporary throne. He still believes, or pretends to believe, himself king, and acts the part. Diana is about to be captured, when, single-handed, Carlos defeats the invaders and captures the Neapolitan ruler. Albano, the reputed father of Carlos, reveals the fact that he and his wife had substituted their own daughter for the queen's boy baby, in the hope to place their own blood upon the throne. Diana and Carlos have been in love from the beginning, and the only effect of the revelation that Carlos is really king and Diana a peasant girl is to smooth the dénouement. The people accept a queen of low birth with greater readiness than they would a king. A side-plot shows the hopeless love of Celia, his boyhood friend, for Carlos, and her attempt to win him by dressing as a soldier and following him to war.

The interesting feature of the play, dramatically speaking, is the depiction of Carlos' madness, which we presume to be real.² Madness on the stage has long precedent, and affords an apt scene to a clever dramatist. Luis Vélez does not distinguish himself in giving reality to a situation which is fundamentally false, although the audience is expected to take it seriously.

The interesting idea of the play is the assumption that blood will tell. Carlos shows himself a true king in his native aspirations and masterful ways. Diana reveals her base blood by her fondness for the country. This assumption is a commonplace in the Spanish literature of the time. The editor might perhaps have done well to note that there were a few writers, notably Alarcón, who maintained that nobility is of deed, not birth, and that aristocratic ancestry has little to do with valor. Indeed, the present *comedia* rather belies Vélez's expressed theory, since Diana, in spite of her unroyal love of fresh air, is as queenly in her behavior as Carlos, the royal scion, is kingly.

The text is reproduced and punctuated with care, and the commentary is admirable. It displays the bibliographical completeness which one would expect, and has a background of a thorough acquaintance with the plays of Lope de Vega and the other writings in prose and verse of Vélez de Guevara.³ Indeed, one can only regret, as we indicated in a previous review, that such a wealth of erudition and research is lavished upon a mediocre work of art. The govern-

² We are not entirely convinced by the reasoning of the reviewer in the *Revue hispanique*, who considers that Carlos is merely playing a part. And upon that supposition, it appears to us that to rejoice in the sensation of imaginary greatness with the voluptuousness which Carlos displays, is in itself a kind of madness. But this play is so far from being a *Hamlet* that we should dislike to prolong an argument upon the subject.

³ We are reminded that a study of the life and dramas of Luis Vélez formed the doctoral thesis of the late Dr. Forrest E. Spencer. It is to be hoped that the sudden death of this able young man, just as he was bringing his work to completion, will not deprive scholars of the results of several years' labor. Sr. Gómez Ocerin has evidently been working, quite independently, in the same field.

ing motive for the publication of this play was the fact that it exists in an autograph manuscript of a well-known author. It establishes an authentic text as its author wrote it, and that is a rare case in the seventeenth century. Such a text affords the only sure basis for syntactical and metrical studies. That being the case, the editor's treatment of it ought logically, it would appear, to emphasize the linguistic side.⁴ Instead, the chief effort has been expended on vocabulary, a valuable contribution, and on parallels of the various themes—the possible folkloric origin of the story of the prince brought up as a rustic; his scorn for love and his fondness for hunting and war; the exchange of children in the cradle; the mock king.

The theme of *anagnorisis*, "the child of exalted lineage which grows up in a lowly station and is recognized at the opportune moment" (Schevill), is treated at some length by the editor. To his extensive list of plays based upon it (page 109) might have been added several by Tirso de Molina, who was fond of the device: *Amar por razon de estado*, *Averigüelo Vargas*, *El Melancólico* and its later version, *Esto sí que es negociar*, and *El Vergonzoso en palacio*.

S. G. M.

⁴ It is of interest to note that there is in the play not a single line of faulty scansion. Those who have worked from texts printed in the seventeenth century can appreciate the significance of this showing.

A LIST OF THE OLDER SPANISH DICTIONARIES IN THE COLLECTION OF PROFESSOR E. C. HILLS

Academia, Madrid, 1726-1739:

Diccionario de la lengua castellana en que se explica el verdadero sentido de las voces, su naturaleza y calidad, con las frases o modos de hablar, los proverbios o refranes, y otras cosas convenientes al uso de la lengua . . . compuesto por la Real Academia Española . . . Madrid. En la imprenta de Francisco del Hierro . . . (la viuda de . . . ; los herederos de . . .) 1726-1739. 6 vols. 24x33.5 c. 2183 pp. (2 columns) [This is the "Diccionario de autoridades," the first edition of the dictionary of the Academy.]

Academia, Madrid, 1791:

Diccionario de la lengua castellana compuesto por la Real Academia Española, reducido a un tomo . . . Tercera edición . . . Madrid. . . Viuda de don Joaquin Ibarra. . . 1791. 29x36 c. IV+867 pp. (3 columns).

De las Casas, Venice, 1587:

Vocabulario de las dos lenguas toscana y castellana de Christoval de las Casas. . . Et accresciuto da Camillo Camilli di molti vocaboli. . . Con una introduccion para leer, y pronunciar bien entrambas lenguas. En Venetia. . . 1587 (at end: Impresso in Venetia, en casa de Gio. Antonio Bertano, a instancia di Damiano Zenaro, mercader de libros). 11x16 c. XLVI+437 pp. (2 columns).

Cobarruvias, Madrid, 1611:

Tesoro de la lengua Castellana, o Española. Compuesto por el licenciado Don Sebastian de Cobarruvias Orozco. . . Madrid. . . Luis Sanchez. . . 1611. 19x27.3 c. XX + 1362 pp. (2 columns).